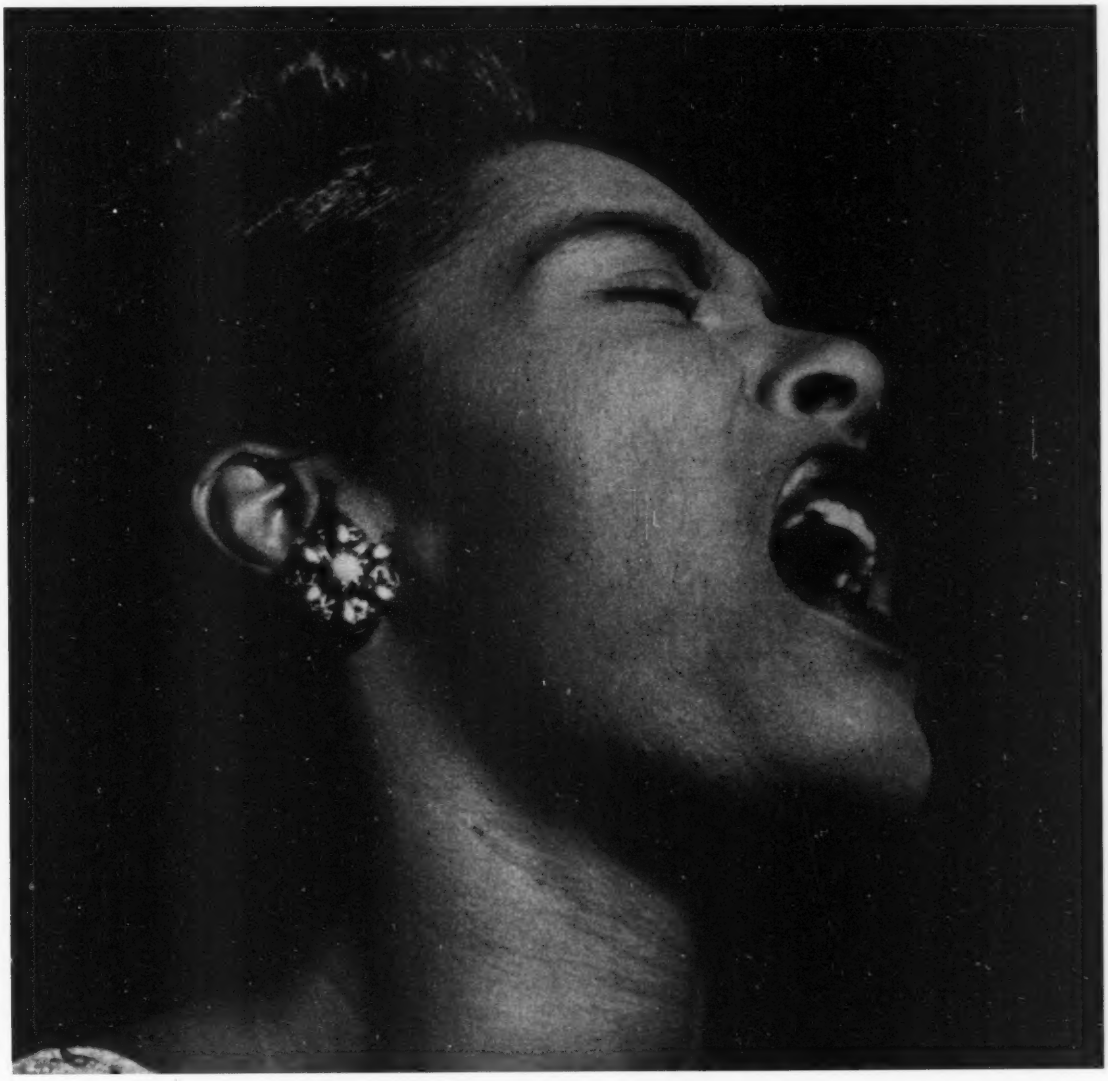
Library of Congress

INFORMATION BULLETIN

Vol. 54, No. 18 Published Biweekly October 2, 1995



Jazz Giants—The William Gottlieb Collection

Library of Congress

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Vol. 54, No. 18
October 2, 1995

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Billie Holiday's emotional singing was captured in a 1948 photograph by jazz critic and photographer William P. Gottlieb. *Library of Congress Ira and Leonore S. Gershwin Fund.*

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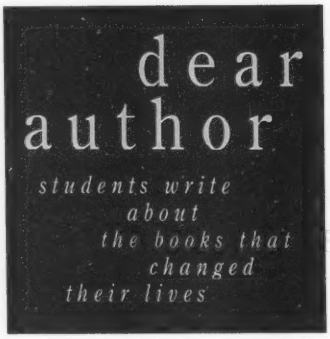

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the Internet, via LC MARVEL, at marvel.loc.gov, login as marvel.

Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin*, Public Affairs Office, Library of Congress, Washington, DC 20540–8610 or glam@loc.gov.

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Streamlining the Decision-making Process

The Librarian Announces a Staff Reorganization

Dr. Billington has announced a reorganization to enable the Library to meet the challenges posed by budget austerity as well as to ensure managers' accountability for operations of the Library and the security of the collections.

In addition to changing the Library's organization structure, Dr. Billington is streamlining the decision-making process. He said he will rely on an executive committee of five senior managers to help him make decisions more rapidly and assign more accountability for results than has been possible under the existing Library Management Team structure.

"Giving the full Management Team a voice in every decision has been collegial and healthy for the growth of us all. This model, however, has often prevented decisions from being made in a timely way and sometimes rendered the mission and priorities of the institution subservient to the needs of the individual service units," the Librarian said in a Sept. 15 memo to management team members.

The new Library structure is designed to improve management accountability by consolidating responsibility for Library support operations under one senior manager. The chief of the Protective Services Office will report directly to the Office of the Librarian. The plan also is designed to consolidate responsibility for all library services in one new Library Services unit. Responsibility for management and protection of the collections, as well as their acquisition, processing, and service to patrons, will be brought under one manager, the associate librarian for library services.

The members of the new Executive Committee and their responsibilities are: Deputy Librarian Hiram Davis, overall Library issues; Chief of Staff Suzanne Thorin, all issues relating to support services and the National Digital Library Program; Winston Tabb, the new associate librarian for library services, all issues relating to library services; Congressional Research Service Director Daniel P. Mulhollan, all congressional issues; and Senior Advisor for Diversity Jo Ann Jenkins, all work force issues.

Dr. Billington announced a library reorganization on Sept. 15.

The old management team will continue to meet to exchange critical information under the continuing chairmanship of Dr. Davis.

Library officials said the move to restructure and streamline the Library stemmed not only from a need for tighter management but also from the pressure of shrinking resources due to congressional determination to reduce the cost of the legislative branch.

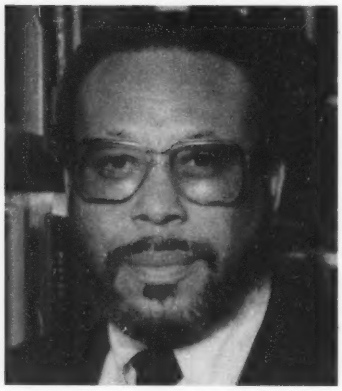
"To maintain our core services during this austere budget climate, we must improve and streamline management of the Library and achieve additional efficiencies through restructuring," Dr. Billington said in a special announcement to the staff.

Dr. Davis and Ms. Thorin presented the Librarian with options for restructuring. "With the prospect of less money to spend for essential Library programs and support services every year, we have no choice but to tighten our belts and operate more efficiently and more effectively," said Dr. Davis.

"Even with level budgets, the Library loses millions of dollars in support for salaries and services every new fiscal year because we have to absorb mandatory pay and price level increases," Ms. Thorin added.

The conference report approved by the House on Sept. 6 and awaiting final Senate action would bring the Library's budget to a total of $352,399,000 for FY 1996, including authority to spend $27.7 million in receipts.

Although this budget would provide $3 million for the National Digital Library Program, it would reduce the Library's general appropriation



Hiram Davis

by $1.5 million; the Library also would have to absorb an estimated $15.6 million in mandatory pay and price level increases.

This measure would eliminate more than 2,600 legislative branch positions (full-time equivalents), according to Rep. Ron Packard (R–Calif.), chairman of the House legislative branch appropriations subcommittee.

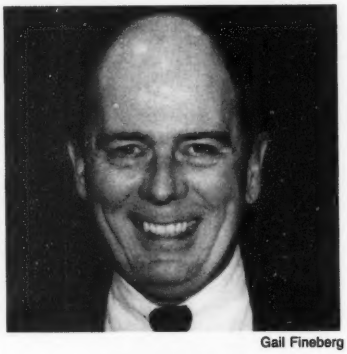
Ms. Thorin and Dr. Davis said the Library reorganization comes after lengthy deliberations by the Library's top managers. "Since our 1994 fall retreat, managers have been discussing how to run all Library operations more effectively and how to plan for the reopening

Daniel Mulhollan

of the Jefferson and Adams buildings after the renovation," Ms. Thorin said.

The first phase of the reorganization will begin in November with the shifting of responsibility for all of the collections from three separate services units—Collections Services, Constituent Services and Cultural Affairs—to one large, new service unit, Library Services, to be headed by Winston Tabb, currently the associate librarian for collections services.

Responsibility for all of LC's support services soon will shift to Chief of Staff Thorin. The Library plans to create an administrative support unit in the spring of 1996, during the



Gail Fineberg

Winston Tabb

second phase of the reorganization.

The Congressional Research Service, the Copyright Office, and the Law Library will remain as separate service units.

"We have a great group of talented people here, and we are taking care to place them in positions in which they may realize their potential while providing service of greatest benefit to the Library," said Mr. Tabb, who in November will become associate librarian for library services. "Everyone will be offered an appropriate job," he emphasized.

Dr. Davis joined Mr. Tabb and Ms. Thorin in praise for the administrative support staffers affected by the reorganization. "Many of these

Yusef El-Amin

Suzanne Thorin

people have dedicated years of service to the Library and are skilled administrators who know how to get the job done. Their knowledge of the Library and of regulations and procedures relating to personnel, budgets, contracts and other administrative matters are invaluable," Dr. Davis said.

Economies will occur during the first phase of the reorganization as some staffers are placed in vacancies that otherwise would have to be filled by new staff, Mr. Tabb said.

Further structural changes and economies are expected during the second phase of the reorganization. "I am directing the new Associate

(Cont. on p. 425)

Jo Ann Jenkins

'No. 1 Concern':

Librarian Orders Increased Security Measures for Collections

Dr. Billington recently announced further steps to tighten security and protect the Library's 108 million books, maps, prints and other items from theft and mutilation.

"Our number one concern has to be to protect the collections," he said. "Since 1992, we have been putting extra resources into combatting this threat, which afflicts all libraries. We cannot relax because there will always be those who will attempt to plunder the nation's heritage for private gain. We can't afford to let bureaucracy hinder our continuing efforts to deal with the threat."

Dr. Billington has directed the LC police to increase patrols of the stacks. All police detectives have been reassigned to the Assistant Inspector General's office. Dr. Billington has ordered the LC Office of the Inspector General to work closely with the U.S. Attorney's Office on internal investigations, aided by the FBI.

At the behest of Senator Connie Mack (R.-Fla.), chairman of the Senate legislative branch appropriations subcommittee, with Dr. Billington's concurrence, the General Accounting Office will be working with LC on a review of specific security operations. Moreover, the Library has engaged a security consultant firm, Computer Sciences Corp., to take a fresh overall look at LC collections, security systems and procedures.

Dr. Billington acted early in August after receiving reports from staff of mutilations discovered in the Library's general collections in the Jefferson Building as well as complaints from the U.S. Attorney's Office that LC was not reporting all mutilations, as agreed upon in 1993, the U.S. Attorney. As an internal inquiry got underway, Mike Shelley, special assistant to the Librarian, was temporarily assigned to head the Office of Protective Services.

The Library barred the public and most Library staffers from the stacks in 1992. This move came after an internal survey and two separate incidents of theft and mutilation involving outsiders who razored out illustrations from rare books held in the Jefferson Building. Both men were identified by Library police, arrested by the FBI, tried and convicted of theft of federal property.

Since 1992, the Library has spent almost $4 million to install surveillance cameras in the stacks and reading rooms and put rare books in locked cages, and required members of the public ordering Library materials to have photo IDs. Other steps have been taken or are planned. Library officials said some 700 out of 4,700 Library staffers have special passes and cards read by electronic devices giving them access to the stacks to do their jobs. To make surveillance easier, this number is likely to be cut, Library officials said, even as other measures are taken.

Major Security Survey Contract Signed

A contract has been signed with Computer Sciences Corporation (CSC) to conduct a comprehensive review of collections security at the Library of Congress. The $296,000 six-month contract will cover these areas:

☐ A physical security survey of the Adams, Jefferson and Madison Buildings and the Landover Center Annex. This survey will identify security risks, define the protection needed and make recommendations.

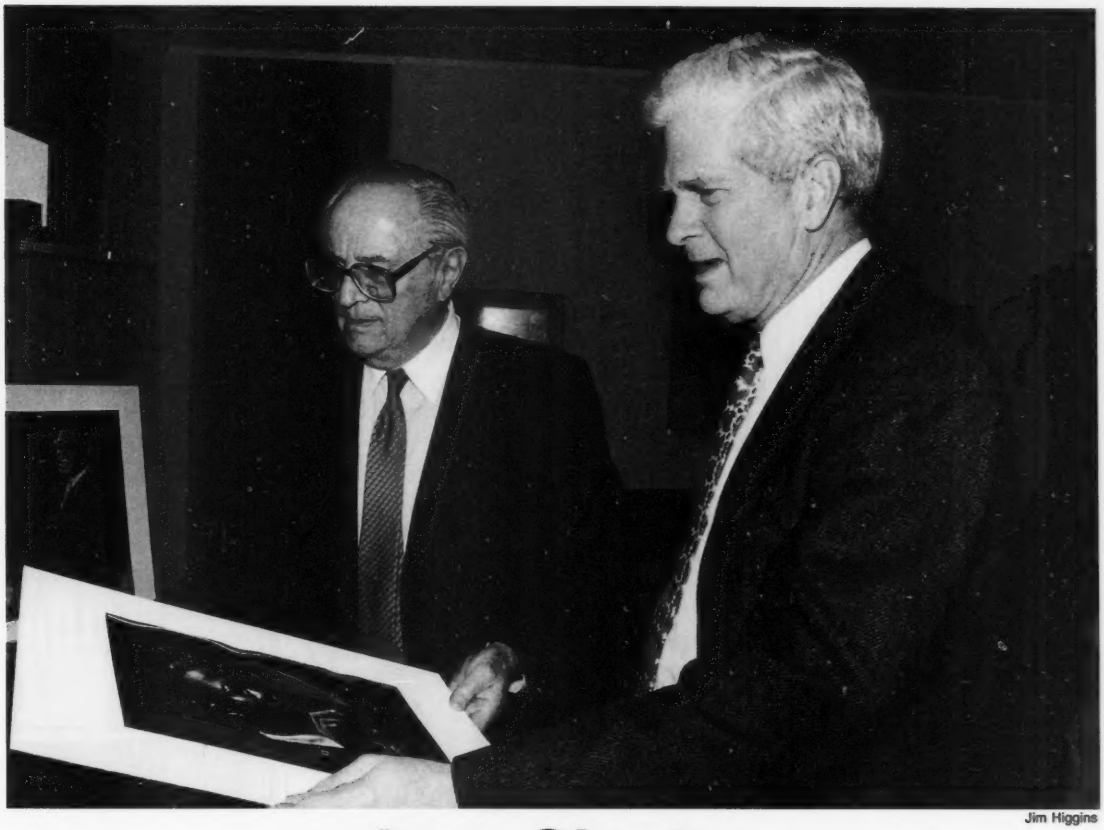
☐ A review of Library police operations as they relate to collections security and recommendations for improvements. This analysis will look at procedures, staffing, training, authority and qualifications.

☐ A security awareness program that will include staff training and public education.

☐ An inventory and condition report of general collections volumes among those most at risk. This will include an examination of each page and an annotated record by call number and title.

This contract follows an initial assessment by CSC at the Librarian's request in August. That review yielded a number of short-term recommendations in the areas of deterrence, surveillance and access control that are being implemented now.

In the past three years, when the stacks were closed to the public, the Library has spent $4 million on collections security measures, including surveillance cameras, anti-theft strips in more than 1.5 million volumes, and Knogo security gates at Library building exits.



Jim Higgins

Jazz Giants:

Library Acquires Photos by William P. Gottlieb

William Gottlieb (above left), and Dr. Billington examine a photograph of Thelonious Monk (1920–1982), a pianist, composer, combo leader and developer of bop. The Library recently acquired Mr. Gottlieb's collection of 1,500 photographs; Jean-Baptiste "Django" Reinhardt around 1947. Reinhardt (1910–1953), a Belgian guitarist, was one of the first Europeans to influence American jazz. *Photos of jazz artists by William P. Gottlieb, Library of Congress Ira and Leonore S. Gershwin Fund*

by Will Dalrymple

The Library recently acquired an important collection of photographs by William P. Gottlieb, a jazz columnist who shot some 1,500 portraits of more than 250 jazz musicians from 1938 to the late 1940s.

Mr. Gottlieb's photographs have great appeal in the jazz world because they are not only what one critic called "very penetrating pictures of real people," but they also seem to express the essence of jazz.

"His particular genius seems to have been portraiture," said Jon Newsom, acting chief of the Music Division. "He got a sense of the character, the individual, he had a feel for what they were like."

Added Bernard Reilly, head of the Curatorial Section of the Prints and Photographs Division, "He also worked at a particularly important period in jazz in the United States."

The collection presents many major jazz musicians from the fertile 10-year period between 1938 and 1948, and includes earlier pioneers and stylists as well as the up-and-coming boppers, said Robert

Louis "Satchmo" Armstrong (1900–1971), a trumpeter and singer who invented the "scat" vocal, around 1946

Bamberger, head of the Fuels and Minerals Section of the Environment and Natural Resources Division in the Congressional Research Service who also hosts a weekly jazz program, "Hot Jazz Saturday Night" on Washington public radio station WAMU, 88.5 FM.

"Boy, how it makes you wish, looking at them, that you could hear the music of the instant," Mr. Bamberger said. "Bill's photos are of performance art captured through the lens of another art," that of writing critical reviews.

Mr. Gottlieb began work at the *Washington Post* as an advertising agent and later started a jazz column for the newspaper on the side. He could not convince the management to pay a photographer overtime regularly to shoot the shows that he covered in his column—so he taught himself photography.

Mr. Gottlieb said the secret to the richness of his photographs lay in the needs of his weekly column, first for the newspaper and later for *Down Beat* magazine.

"I have what may be the key to it but I'm not sure. I took those photographs as a writer would," Mr. Gottlieb said. He said he would ask himself, "What can I say visually to augment the message that I said in so many words?"

When he photographed French gypsy guitarist Jean-Baptiste "Django" Reinhardt, whom he did not know well, Mr. Gottlieb focused on Reinhardt's accident-disfigured hand. "He didn't know what I was doing," Mr. Gottlieb said, "but I knew what I was doing. It wasn't as subtle [a shot] as trying to capture the emotion of Billie [Holiday]," he said, adding that his photographs range from gimmickry—Reinhardt's hand—to subtle expression—Holiday's singing.

Other subjects of Mr. Gottlieb's

incisive portraits are such legendary figures as Louis Armstrong, Count Basie, Nat "King" Cole, Miles Davis, Duke Ellington, Ella Fitzgerald, Dizzy Gillespie, Billie Holiday, Thelonious Monk, Charlie Parker, Frank Sinatra, Willie "the Lion" Smith, Art Tatum and Lester Young.

"The most elusive quality I tried to get was personality, but that was a hit or miss operation," he said.

Today's photographers, armed with automatic film winders, shutter speed and focus, expensive flash units and high-speed film, would probably have predicted failure for Mr. Gottlieb. He took only two or three photographs per session, in part because flash bulbs were so expensive. To conserve film, yet catch the best moments, Mr. Gottlieb would wait until the second or third chorus, when the music and emotion became most intense, he said.

His photographic principle became "don't shoot until you see the whites of their eyes," he said.

"The creative process is exhilarating and wonderful but it's also sort of painful. Bill's photos capture different aspects of that creative process," Mr. Bamberger said.

Many Gottlieb photos find the musicians warming up backstage or congregating outside the clubs for a smoke between sets, Mr. Bamberger said. "We can see how they hold their horns, we can see their dress, and the settings in which these artists worked and lived. Bill's pictures add a dimension that recordings just can't conjure," Mr. Bamberger said.

"Music didn't have anything approaching the visual component that has become second nature today, what with cable and video," Mr. Bamberger said. "In Bill's photos, we have images of people whose names and music may be familiar, but whose appearance may not."

"Yet, Bill's photos are never intrusive, he continued. "They're revelatory, capturing the immediacy of performance and those intangible forces behind it," he said.

Frank Sinatra—untied. Mr. Gottlieb photographed the pop singer around 1947.

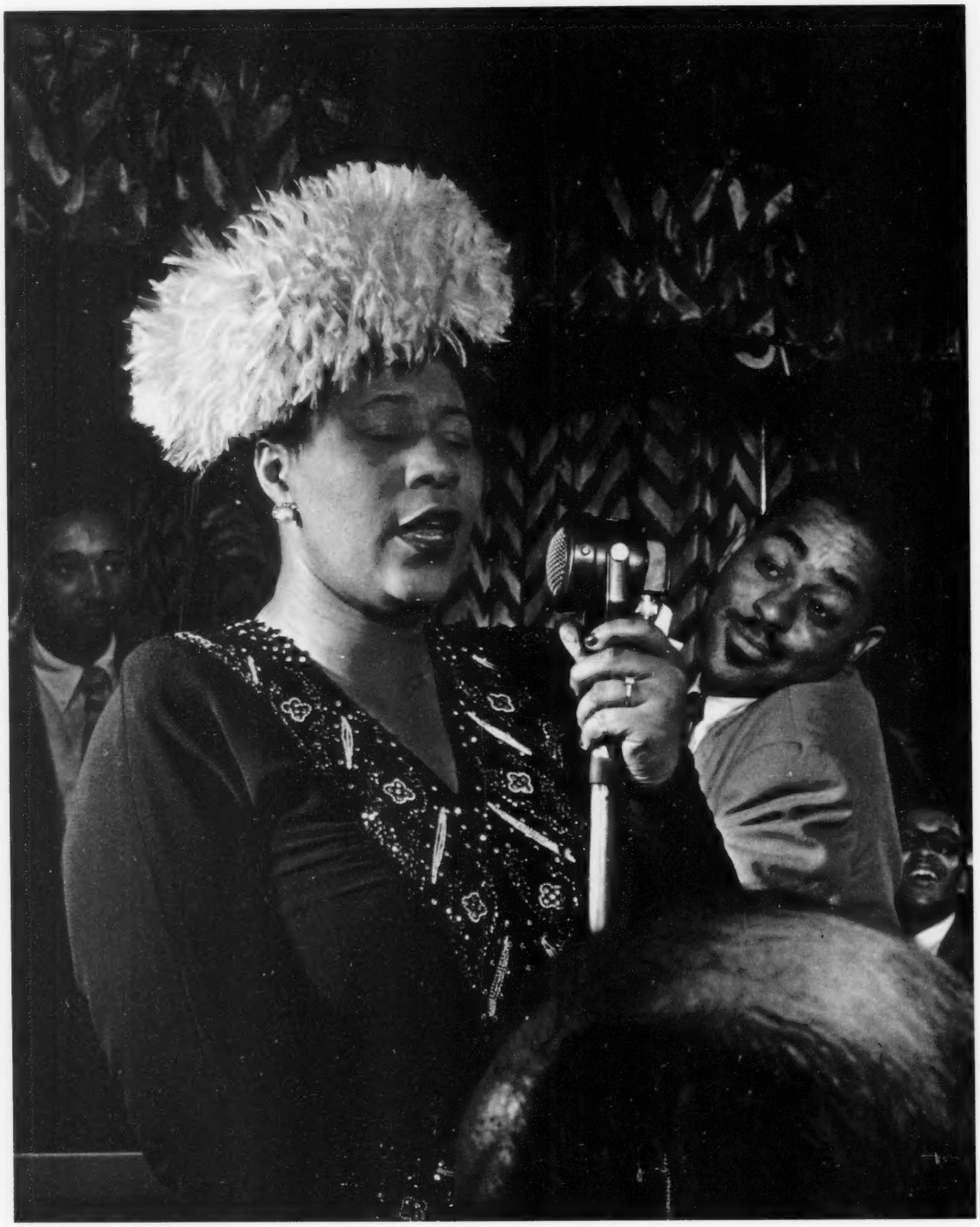
The Prints and Photographs division has acquired all Mr. Gottlieb's negatives, as well as a set of prints. The Music Division retains and makes available to the public for study purposes a second set of reference prints as well as 64 framed exhibition prints. The Library purchased the collection of 1,500 negatives and additional prints through financial support from the Ira and Leonore S. Gershwin Fund.

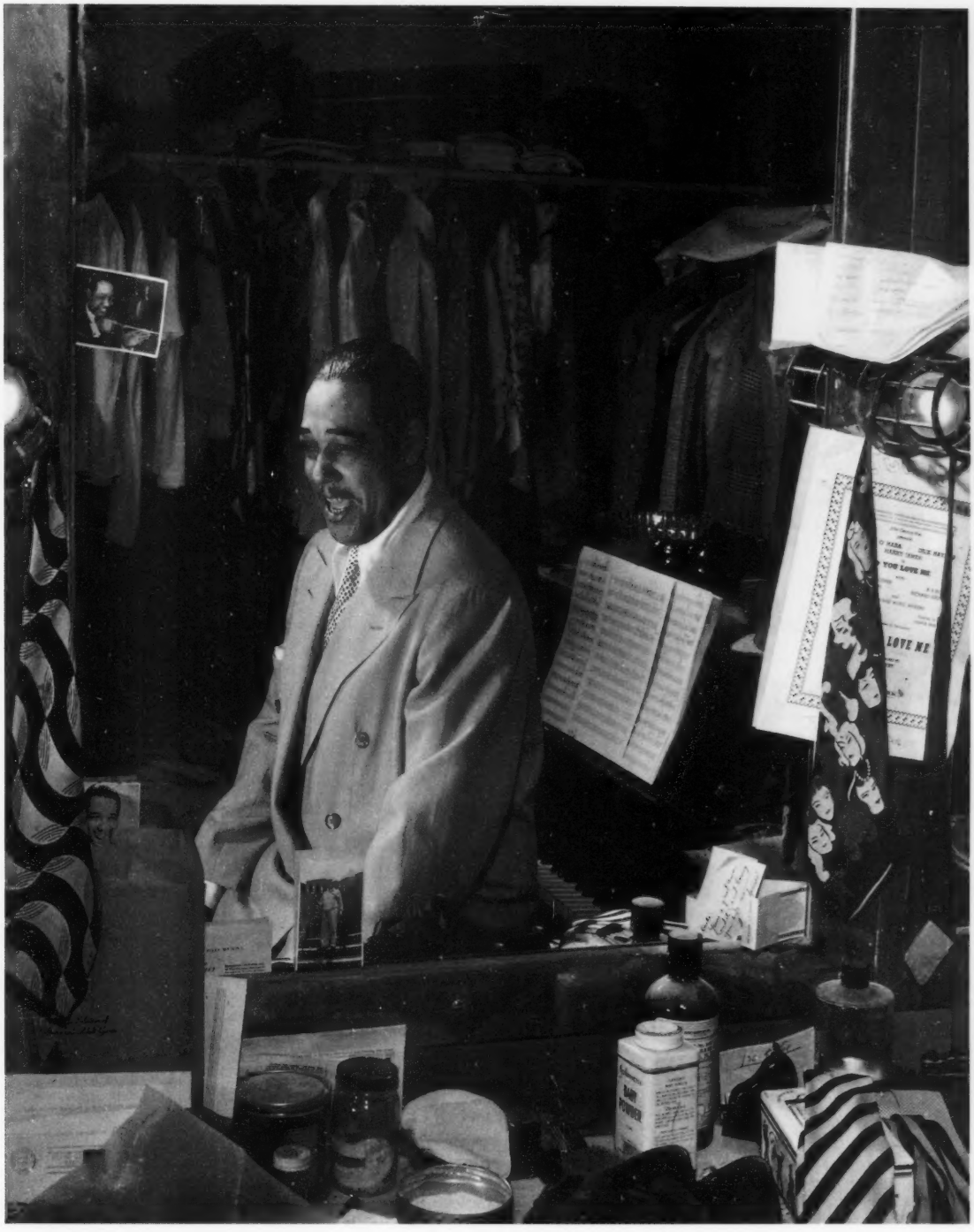
Although Mr. Gottlieb now charges $400 and up for reproductions of his prints, he has agreed to transfer his copyright to the public domain in 15 years. Therefore, in the year 2010, all of his photos will be copyright-free, unlike many of the Library's photographic holdings. "It's more the rule than the exception that photographers and their estates tend to maintain copyright restrictions," said Mr. Reilly.

"His collection is an extremely valuable commodity for him; the fact that he decided to give it to us is very generous. He has given something that is very important to the research community," Mr. Reilly said.

Exhibitions of Mr. Gottlieb's work

(Cont. on p. 420)




YOU LOVE ME
LOVE ME
BAKING POWDER

Jazz Giants *(Cont. from p. 417)*
have appeared in nearly 100 institutions throughout the world, from the Navio Museum in Osaka, Japan, to the Museum of Modern Art in Stockholm, Sweden. His photographs have appeared in books, magazines and newspapers, as well as on posters and T-shirts. They were also the basis for the portraits of four jazz artists who have appeared on U.S. commemorative postage stamps.

"His photos, in my mind, are like songs—"Heart and Soul," for example—that everybody recognizes but virtually no one could name the composer. Under the Library's stewardship and owing to greater public access to the collection, Bill Gottlieb's name will become more closely recognized and linked with his work," Mr. Reilly said.

In fact, the Interpretive Programs Office is preparing for an exhibition of some of the prints at the Performing Arts Library at the Kennedy Center, according to Mr. Newsom.

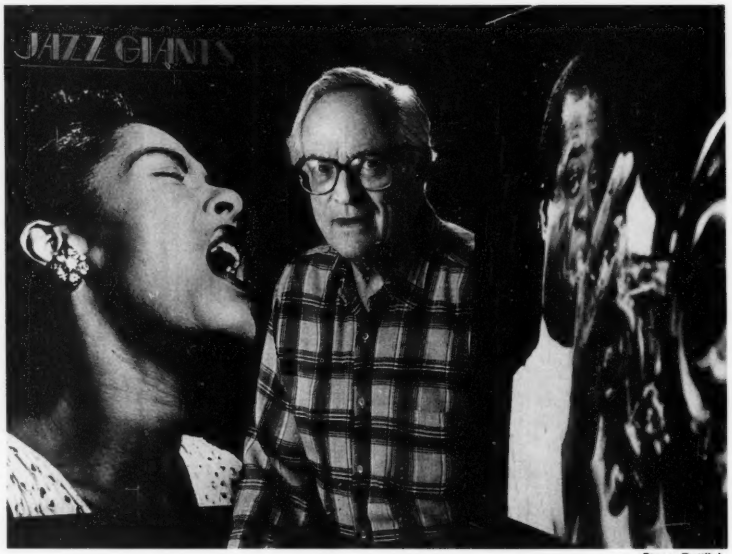
For his part, Mr. Gottlieb said that one of his favorite images is the shot of Holiday singing. In *The Golden Age of Jazz*, his 150-page overview of the collection, he wrote, "The haunting, anguished voice of Billie Holiday . . . is one of the glories of music; so I was fortunate to have heard her in the late 1930s and early 1940s when she was at her peak."

Fortunately for the nation, he not only heard Holiday and her contemporaries—but took their photographs too.

—Will Dalrymple, a Cornell University student, worked in the Public Affairs Office during the summer.

Ella Fitzgerald (1918–) (page 418), sang around 1947 with trumpeter, composer and bop developer Dizzy Gillespie (1917–1993); pianist, composer and bandleader Duke Ellington (1899–1974) (page 419) was photographed backstage around 1947 by Mr. Gottlieb.

Charlie "Bird" Parker (1920–1955), one of the greatest jazz improvisers, played alto sax around 1947 with Miles Davis (1926–1991), a trumpeter who pioneered "cool jazz."



Steve Gottlieb

Mr. Gottlieb with some of his work

Indonesian Puppetry:
Using the Library to Track the Trek of Two Epics

Profiles in Research

Walter Koenig has 130 roommates and is fascinated with each and every one. Some are apes, some are monsters and others are gods.

Mr. Koenig shares his home with Wayang Golek puppets made in Indonesia. The puppets, one set carved in the last few years, the other set more than 50 years old, are used by Dalangs, or Indonesian puppeteers, to re-enact scenes of plays from the Ramayana and the Mahabharata, two Indian epics written around 2,000 years ago.

Mr. Koenig, an independent scholar, is researching a book at the Library of Congress on how the

Paul Hogroian

Walter Koenig displays a Kresna puppet from his Wayang Golek collection of puppets carved in Bogor, West Java.

Paul Hogroian

Part of the collection, with good characters on the right and bad characters on the left; royalty at the top and minor characters along the bottom

Paul Hogroian

Detail of three of the Wayang Golek puppets

epics made the long journey from India to Indonesia and how they were later adapted to Indonesian puppet theater.

The colorful, 3-D Wayang Golek puppets are not to be mistaken for the two-dimensional Wayang Kulit puppets favored by the Indonesian aristocracy. Many Westerners are familiar with Wayang Kulit, which uses puppets whose shadows are silhouetted on a screen to recount the exploits of Rama and other characters of the two epics. Wayang Kulit has been extensively studied by Eastern and Western scholars.

By contrast, a Wayang Golek performance features puppets which appear directly before the audience and are enjoyed largely by the middle and lower classes of West Java. During a performance, audience members are free to come and go, eat, drink tea, smoke and cheer for their favorite characters.

"I think it's an art form that's been neglected," Mr. Koenig says. "There's only one dissertation and only a handful of books on this subject."

Like most epics, the Ramayana and Mahabharata recount how the characters confront and resolve moral, ethical, religious, community, family and other issues that present physical or spiritual challenges. While there are thousands of scenes and stories contained within the epics, the Wayang repertoire consists of about 180 plays from the Mahabharata, of which about 90 are actively performed. Regional differences, variations in puppeteer styles, local events and other factors can change the way a play is performed. Puppeteers often weave in current events, such as a comment about a road-building project, to update the play.

Mr. Koenig became interested in Wayang Golek in the early 1970s when he was living in Indonesia. With his father stationed in Java for eight years, Mr. Koenig had a chance to learn the language. After receiving his B.A. in history and German literature at Mt. Union College, Mr. Koenig continued to pursue his interest in Wayang Golek while working for American, German and British industrial companies. While on business in Indonesia, he took days off to visit a puppet museum and puppet makers to research the origins of Wayang Golek.

Mr. Koenig now collects the puppets and displays his collection in the United States to spur interest in Wayang and Indonesian history and culture. He also gives lectures on the subject and imports Wayang Golek and Wayang Kulit puppets for collectors, enthusiasts and friends in hopes of preserving the unique theatrical art form.

Puppet makers "are not being replaced by younger people. I don't think they're going to be around much longer," Mr. Koenig says.

To foster interest in the puppets, Mr. Koenig is researching the iconography of Wayang Golek and how the core stories of the Wayang were transmitted to Indonesia. He hopes to be published in both subject areas. Mr. Koenig intends to perform extensive fieldwork in Indonesia to determine how the carving, painting and clothing of

Semar, a clown

Wayang Golek puppets have changed over time.

At the same time, Mr. Koenig wants to discover how the Mahabharata was incorporated into the Wayang. Although scholars haven't come to firm agreement, it is likely that Indian Hindu traders brought the epic to Indonesia by the fourth century A.D. Mr. Koenig admires the way Indonesian puppeteers have adapted and continually reinterpreted the plays of the Mahabharata.

The Mahabharata is a massive tome, spanning 4,800 pages in the English prose translation. It has been translated only twice into English, once in 1896 and again in 1905. According to one passage in the Mahabharata, "What is here may be elsewhere but what is not here is nowhere else."

While Mr. Koenig researches how the Mahabharata was transmitted to Indonesia, he is also compiling a bibliography on both the Mahabharata and Wayang. Finding books on those topics is difficult, Mr. Koenig says.

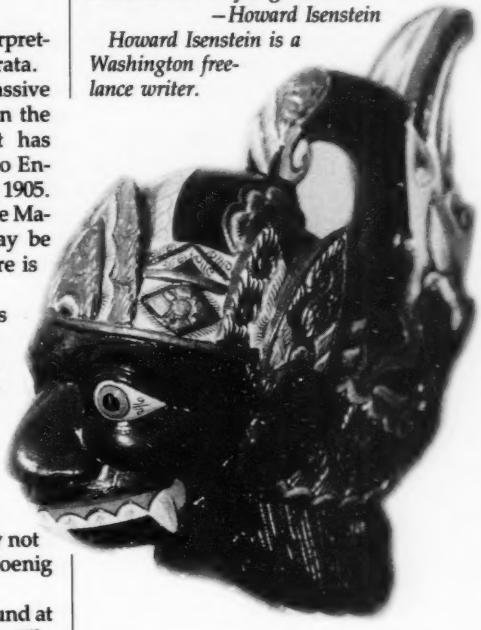
"I found a lot of them in the Library that were probably not available elsewhere," Mr. Koenig says.

Among the rare books he found at the Library were: *Seine Form (The Mahabharata: Its Origins, Its Contact and Its Form)* by Hermann Oldenbert; and *Vier Philosophische Texte des Mahabharatm: Sanastsujata-Paravan-Bhagavadgita-Mokshadharma-Anugita* (Four Philosophical Texts of the Mahabharata: Sanastsujata-Paravan-Bhagavadgita-Mokshadharma-Anugita) by Paul Deussen.

They were all written around the turn of the century when European scholarship on Sanskrit literature was at its zenith. Mr. Koenig is incorporating these titles into what he hopes will be a definitive bibliography on Wayang. Given the vast material available to Wayang puppeteers and their ability to reinterpret it, researching the history and evolution is daunting. But Mr. Koenig continues to work steadily at the Library in hope of sharing the richness of Wayang Golek.

—Howard Isenstein

Howard Isenstein is a Washington freelance writer.



Kresna and Arjuna, two good characters (above), and Indrajit, a bad character

Service on Two Fronts:

Asian American Veterans Remember World War II

The dedicated military service of Japanese Americans during World War II was recalled August 10 when two veterans, Dr. Warren Tsuneishi and Joe Ichiuchi, shared World War II stories in a program, "Japanese Americans in World War II: Service on Two Fronts," sponsored by the Library's Asian American Association.

Dr. Tsuneishi, former chief of the Asian Division, presented stories of three Japanese American military heroes. In his talk, "Military Intelligence Service in the War Against Japan," Dr. Tsuneishi discussed the experiences of three GIs: Sgt. Richard Sakakida, Sgt. Roy Matsumoto and Sunao Ishio, founding president of the Japanese American Veterans Association. Their stories are also published in the book *Nisei Veteran: An American Patriot* (Japanese American Veterans Association of Washington, D.C., 1995).

Dr. Tsuneishi was in the Military Intelligence Service (MIS) in the Philippines, Okinawa and Korea. He was trained in Japanese at the MIS language school. Total immersion classes in military Japanese were held five days a week from 8:30 a.m. to 5:30 p.m. and 7 to 9 p.m., with exams and a close-order drill on Saturday morning, he said.

World War II veterans Dr. Warren Tsuneishi (right), former chief of the Asian Division, and Joe Ichiuchi (left) discuss their wartime experiences with Tsai Hong Miller, president of the Asian American Association.

In addition, two months of infantry basic training were held. The training emphasized translating military Japanese, POW interrogation, military intelligence and Japanese culture.

In his talk, "Go for Broke," named after his regiment's motto, Mr. Ichiuchi retraced his steps to Italy, France and Germany and described the irony of liberating Jews from Nazi concentration camps even as his own people were being held in Japanese prison camps in the United States.

Recalled Mr. Ichiuchi, "One law professor was quoted as saying, 'One thousand persons were sent to the concentration camps on a record which would not convict a dog.'"

Mr. Ichiuchi was drafted in 1941, served 45 days in the U.S. Army and was then discharged. Upon returning to his native California, he and approximately 120,000 Japanese American men, women and children were herded into internment camps because the U.S. government believed they might pose a security threat.

Two years later, Japanese men were called to serve. Mr. Ichiuchi was one of the first in his camp who volunteered. He said, "I felt I must not give up the opportunity to show my loyalty as an American and to serve my country."

He was assigned to Headquarters Battery A of the 522nd Field Artillery Battalion, which supported the 442nd Regimental Combat Team, one of two all-Nisei (Japanese American) teams in the U.S. Army.

"In less than two years, the . . . 442nd Regimental Combat Team fought in seven major campaigns in Europe and won recognition as the most decorated unit of World War II. During the war's last 45 days in Germany, the 522nd fired over 150,000 rounds for seven different divisions and units and achieved every objective assigned," he said.

The 522nd was the only Japanese American unit to fight in Germany. In addition, the 522nd was among the first Allied troops to liberate Jewish prisoners from Nazi concentration camps in Dachau.

Mr. Ichiuchi described the scene at the camps as ". . . a sight I will never forget." The Jewish prisoners suffered malnutrition, some feeding

themselves with . . . strips of meat from the carcass of a dead animal on the edge of a road."

Mr. Ichiuchi said he found it ironic that he, a victim of American prison camps, would help to liberate Jewish prisoners from Nazi concentration camps.

The program concluded with a brief question and answer session. One person asked if American soldiers training with the Japanese Americans expressed any bitterness toward them. Mr. Ichiuchi responded, "They treated me well . . . as one of the GIs." Dr. Tsuneishi pointed out that "The older guys make the decisions. We were OK with our peers."

In response to a question of how the men were accepted after returning from the war and if they experienced any resentment, Mr. Ichiuchi told of his post-war experience trying to get a job at the Internal Revenue Service. "After passing the IRS agent exam, the official asked me what country I served."

Another person wanted to know how friends and relatives in Japan reacted to their service. Dr. Tsuneishi responded, "They are an extraordinarily polite people and would never say anything to embarrass you. They might ask you, 'Well, how did you feel fighting against Japan?'" The audience laughed in amusement at Dr. Tsuneishi's response.

—Sharon Miller

Ms. Miller is a member of the LC Asian American Association.

PUBLICATIONS

Neuroscience, Memory, and Language

Eleven papers from symposia cosponsored by the Library of Congress and the National Institute of Mental Health of the National Institutes of Health have been published in a new volume, *Neuroscience, Memory, and Language.*

The symposia were held to mark the Decade of the Brain proclaimed by President George Bush in 1990.

"Comprising both the collective memory of the human race and the creativity that historically has characterized our society, the Library of Congress reminds us that intelligent policy requires a commitment to the intellectual life—which today must include a sharp focus on scientific scholarship," said Dr. Billington.

Scientists have learned nearly 90 percent of what they know about the brain in the past 10 years, thanks to revolutionary advances in molecular biology, biomedical imaging, structural chemistry, immunology, psychology and computer science.

Neuroscience, Memory, and Language costs $26. It can be ordered from the Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250–7954; telephone: (202) 512–1800; fax: (202) 512–2250. Include stock number S/N 030–001–00149–1 when ordering.

NLS Chief Writes Chapter

Frank Kurt Cylke, the director of the National Library Service for the Blind and Physically Handicapped, authored a chapter in *Management of Federally Sponsored Libraries: Case Studies and Analysis* edited by Charles D. Missar and published in August by The Haworth Press.

Folk Archive Publishes Three Finding Aids

The Archive of Folk Culture published three finding aids: *Puerto Rico Recordings, Alaska Collections* and *Tales of the Supernatural: A Selected List of Recordings Made in the United States and Placed in the Archive of Folk Culture.*

The finding aids are available from the Archive of Folk culture, Library of Congress, Washington, DC 20540–8100.

Reorganization *(Cont. from p. 412)*

Librarian for Library Services and the Chief of Staff to evaluate the structure and functions of each unit under their jurisdiction in order to recommend to the Deputy and me further consolidations and economies that may be achieved," the Librarian said in the special announcement. "This process will begin in November 1995, and conclude in the spring of 1996."

—Gail Fineberg

Gail Fineberg is the editor of the Gazette, *the staff newspaper of the Library of Congress.*

OBITUARY

Tatiana Fessenko, a cataloger in the Slavic Languages Section in the former Descriptive Cataloging Division of the Library of Congress from 1951 to 1963, died July 12, 1995. She was 79.

Ms. Fessenko was born Nov. 20, 1915, in Kiev, Russia. She attended the University of Kiev, where she received a bachelor's degree in 1936 and a Ph.D in 1941.

She married Andrew V. Fessenko Sept. 1, 1941, shortly after the German invasion of the Soviet Union. They emigrated to the United States in 1950 and joined the staff of the Library of Congress.

Ms. Fessenko compiled *Eighteenth Century Russian Books in the Library of Congress,* published by the Slavic and Central European Division (now the European Division) in 1961. The catalog of 1,316 items, many of them rare or very rare, included nearly 100 translations previously listed as anonymous.

Funeral services were held in the National Cathedral of the Orthodox Church in America in Washington, D.C. Ms. Fessenko is survived by her husband; a godson, Leo Dudin; and a goddaughter, Ella Stolpe.

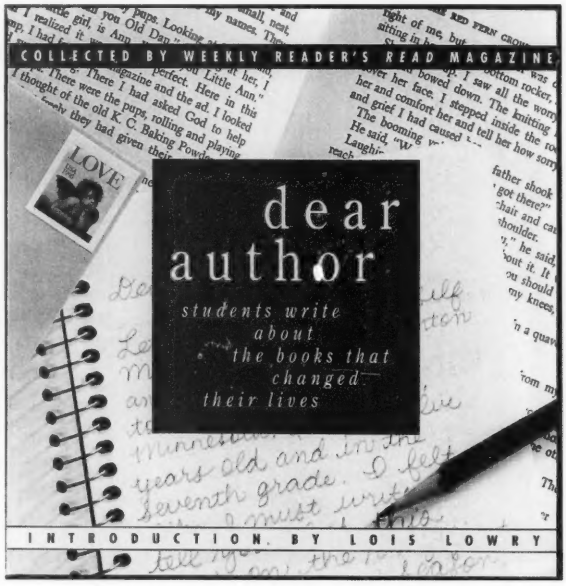
News from the Center for the Book:
Library Literacy Program Launched

With assistance from the American Library Association (ALA), the National Institute for Literacy, and private sector donors, the Center for the Book in the Library of Congress is sponsoring a project to explore some of the important issues that library-based adult literacy programs currently are facing.

During the next few months, the project will strive to help define issues needing new or renewed attention and to point the way to useful action. Its broad purpose is to refocus attention on the important instructional and service roles of libraries in literacy, a role that advances adult literacy in the United States and adds to the richness and relevance of libraries in communities throughout America.

"Libraries play a far more important role than is recognized in encouraging and promoting literacy," noted ALA executive director Elizabeth Martinez. "This Center for the Book initiative comes at an excellent time and should be helpful to all of us who care about preserving and strengthening library literacy programs."

The project is being carried out by Spangenberg Learning Resources of New York City. Gail Spangenberg, the principal investigator, helped establish the Business Council for Effective Literacy (BCEL), and was its vice president and operating head from 1983 to 1993. Before that she was a program officer and senior consultant to the Ford, Carnegie, and Russell Sage Foundations. Harold W. McGraw Jr. and the McGraw-Hill Foundation, both principal BCEL supporters, also are sponsors of this Center for the Book undertaking.


COLLECTED BY WEEKLY READER'S READ MAGAZINE
dear author
students write about the books that changed their lives
INTRODUCTION BY LOIS LOWRY

The cover of *Dear Author*

The Center for the Book was established in 1977 to stimulate public interest in the roles of books, reading and libraries in society. A preliminary report from the Library Literacy Project will be available in early 1996. Requests should be sent to the Center for the Book, Library of Congress, Washington, DC 20540–8200.

"Dear Author" on the Bookstands: Conari Press is donating a portion of the profits from its new book, *Dear Author: Students Write About the Books That Changed Their Lives*, to the Center for the Book. For the past two years, Weekly Reader's *Read* magazine, in cooperation with the center, has held a national contest, asking junior high and high school students to write to the author of the book that has most influenced their lives. *Dear Author* includes 75 of these often eloquent and touching letters, accompanied by brief biographies of the chosen authors. The book includes a strong mix of enduring classics and contemporary favorites; for example, there are letters to Maya Angelou, Ernest Hemingway, Anne Frank, Judy Blume, Alex Haley, John Steinbeck and Toni Morrison.

Author Lois Lowry wrote the introduction to *Dear Author*, which also includes comments by Catherine Gourley, editor of *Read* magazine and the project director, and an afterword by John Y. Cole, director of the Center for the Book. With the purchase of the book, Conari Press is offering a free teacher's guide that includes suggestions on how to use *Dear Author* in language arts, history and social living courses. For information, write Conari Press, 2550 Ninth Street, Suite 101, Berkeley, CA 94710.

The Center for the Book in Michigan: Dr. Cole was the featured speaker on August 21 at the 52nd annual meeting of The Friends of the Detroit Public Library–one of the largest and most successful friends of libraries groups in the United States. At the end of his presentation, he paid tribute to three leaders of Michigan's "community of the book:" Detroit Public Library director Jean T. Curtis, Friends executive director Paul T. Scupholm and book

collector and library advocate Irwin (Toby) Holtzman. The same day, he met with members of the advisory board of the Michigan Center for the Book, which is a program of the Library of Michigan in Lansing. For information about the activities of the Michigan Center, which include exhibits, lectures and publications, including a new "Portraits of Michigan Authors" literary map, write or call Anna Kirkwood, Michigan Center for the Book, Library of Michigan, P.O. Box 30007, Lansing, MI 48909, (517) 373-1580.

Developing Readers in Vermont: Dr. Cole and Center for the Book program officer Maurvene L. Williams attended the Vermont Center for the Book's first annual celebration of books and reading, which was held in Montpelier on Sept. 7. The event, which featured New Zealander Dorothy Butler, author of *Babies Need Books* (third edition, Penguin, 1995), was co-sponsored by the Vermont Center and the Vermont Department of Libraries. More than 100 people participated, including state librarian Patricia E. Klinck.

The Vermont Center for the Book has announced a variety of new initiatives with Vermont educators, including "A Conversation About the Search for American Identity," a library-based book discussion program funded by the National Endowment for the Humanities, and a program with the Vermont Institute for Math, Science and Technology that trains elementary school teachers to use children's literature to teach science. A second series of programs, called "Opening Books," offers programs for parents of preschool children, child-care providers and others who work with very young children.

Sally Anderson is executive director of the Vermont Center, which is dedicated to fostering a community of readers who use books and discussion as tools for investigating ideas for encouraging and shaping the world around them. The center encourages all Vermonters to read stimulating books and make connections between those books and their daily lives. For information, write or call the Vermont Center for the Book P.O. Box 441, Chester, VT 05143, (802) 875-2751.

IDAHO CENTER FOR THE BOOK

Banned Books Week: State centers for the book marked Banned Books Week (Sept. 23-30) in a variety of ways. On Sept. 20, the Arizona Center for the Book sponsored a lively discussion about banned books as part of its "Feast for the Mind" Authors Luncheon Series '95. It was led by Jana Bommersbach, co-host of the center's popular "Books & Co." show on KAET-TV. At the Hemingway Western Studies Center in Boise, Idaho, the Idaho Center for the Book "commemorated" Banned Books Week with a sculpture exhibition and videos about censorship, a program described briefly in the Sept. 22 issue of *The Chronicle of Higher Education.*

Library of Congress Membership Available: *Includes Subscription to* Civilization *Magazine*

Associate membership in the Library of Congress, which includes a year's subscription to *Civilization: The Magazine of the Library of Congress,* is available for annual dues of $20 (see LC *Information Bulletin,* May 2, 1994).

To receive *Civilization,* call (800) 829-0427 to pay by credit card, or send check or money order, payable to *L.O.C. Associates,* to:

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